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DALLAS, TEXAS
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PUBLISHERS

Columbian Conservatory of Music

EXAMINATION QUESTIONS UPON GURLITT'S BEAUTIFUL EASTER MORNING.

1. What is the Key of this piece?

Ans.

2. Does it make use of any tones anywhere which do not belong to the key of C? If so, what measures?

Ans.

3. What is the time-signature? What the unit note? How many beats in a measure?

Ans.

4. What is meant by syncopation? Are there any in this piece? If so, where?

Ans.

5. How long do you hold down middle C at the beginning of this piece?

Ans.

6. Are there other cases where this tone is prolonged beyond the measure? If so, where?

Ans.

7. What is said of the left hand answering melody in ms. 18, 19?

Ans.

8. In what measures do ties occur? What notes are tied?

Ans.

9. What length of tape-measure will give the swing for 8th notes in this piece?

Ans.

10. Who was the composer of this piece?

Ans.

11. Where did he live and how old was he when he died?

Ans.

12. For what was he mainly celebrated?

Ans.

Date received _____ Name _____

Corrected by _____

Grade (scale of 100) _____ Address _____

New lesson No. _____

Sheet Music No. _____ Pupil's Number _____

Columbian Conservatory of Music

A BEAUTIFUL EASTER MORNING.

BIOGRAPHICAL SKETCH—CORNELIUS GURLITT (Goor'-litt).

Born at Hamburg, Germany, 1820;

Died at Hamburg, Germany, 1901.



CORNELIUS GURLITT was a most excellent musician, born at Altona, (a suburb of Hamburg, Germany, just across the harbor), in 1820; he lived there practically all his life and died in 1901.

Gurlitt had the usual childhood of young, gifted musicians, being educated with care, so that when he became a man he served in many important positions as director of music. Like every talented and ambitious German musician, Gurlitt celebrated the completion of his musical schooling by composing a large number of ambitious works in all the leading styles. Among them were many songs, part songs, choruses, much chamber music, and as time went on, a very large literature of the kinds of work he is now so dearly loved for by the piano-playing world, but he is best known and loved by what we may call his "Tone-Poems of Child Life," a complete literature of short, pleasing and very enjoyable compositions. Tone-poems they are, having always a story to tell, meant for young players not yet equal to the works of great masters. Perhaps no other composer, whatever, has been able to give the musical life so melodious an expression. For this reason, Gurlitt's fame does not rest on his superb organ playing, or his services to his country as general director of the military music, nor yet in the chamber music, which gained for him as long ago as 1857 the diploma of "Graduate Professor" from the academy of St. Cecilia, at Rome.

All of his last honors came as to one of old, because he had done it "For the least of these, the children." Among his charming melodies, this conception of "A Beautiful Easter Morning" is a favorite with those who love something bright, quiet and charming.

THE POETIC IDEA—The idea is plain enough. For once we have an Easter morning which dawns in sunshine, and with a quiet warmth. The morning bells ring out here and there, and there is a tone of pervading quiet in the air, as if of some sacred festival, too confidential and precious for the obtrusive noises of a common world. It speaks of a sacred, a quiet Sunday, dedicated to the great festival of the Christian year. In order to get this effect from the music, observe carefully the directions in the next paragraph.

HOW TO STUDY—Begin with the left hand part alone. Observe that the middle C which the left hand 5th finger sounds, is tied down through four measures. Therefore, you take it a bit stronger than you otherwise would, so that it will go on sounding quite through the entire four measures. This long continuing note is one source of the effect of quiet, that this opening melody has.

Then find out what else the left hand plays during these four measures. You have a kind of second melody in these four notes, played while the long C is being held. When you can easily play these four measures with the left hand, then add the accented notes of the right hand, at first playing only the note at the count 1 in each measure.

After this, begin again the melody, the right hand alone. Count three in a measure, quite quickly, each 8th note going at about the time of one swing of a pendulum 5 or 6 inches long. Notice that you have in each measure a quarter note, lasting two beats and an 8th note lasting 1 beat. The 8th note is not quite so loud as the quarter note. Now notice the last note in m. 3. It is an 8th note tied to the next one following. Accent this 8th note on 3 of m. 3. It is what is called a "syncopation." A syncopation is a misplaced accent. In this case the G for 1 of m. 4 is tied down and you cannot give it an accent; therefore, the 8th note takes it in advance. So you accent this G, on count 3 of m. 3, in

place of the 1 of m. 4. Meanwhile the left hand plays E, at 1 of m. 4, with a little more accent than it otherwise would. A syncopation is a kind of clash of opinion as to where the accent ought to be. The right hand plays it on this 3 of m. 3, making it one count too soon; the left hand corrects it by putting its own accent where it belongs, on 1 of m. 4. The next four measures are the same thing over except the ending.

Melody B opens with a short melody of two measures, the three notes; notice that the left hand answers this melody by a kind of imitation, or repetition, slightly differing in ms. 18, 19. Therefore, sound out this little answer so that the listener will hear it, even while watching the right hand part. The same little duet occurs again in ms. 19, 20.

Melody C is exactly like Melody A. Melodies B and C are repeated. The Coda, beginning in m. 49, is meant to gradually diminish down to repose. Therefore, in the last three measures let the time slow down, gradually, like a wheel turning slower and slower until it stops, in m. 71.

Be sure not to overlook the ties on middle C. In ms. 49, 50, two measures are tied, also in ms. 51, 52. But in ms. 53 to 56, four measures are tied.

There are few, if any, pieces written for piano, in which so pleasing effects are obtained by means so simple. This is truly a gem for the young player. Make it sound as quiet, sweet, and charming as you can. It is a mood; a deep feeling of the soul.

RATE OF SPEED—Let the early speed be for 8th notes at the swing of a pendulum about 4 or 5 inches long. Later, when you understand all the notes, count four, one to each measure, so that the long tied C will last exactly one of these longer measures. The beats will be at the swings of a pendulum (tape measure) 11 or 12 inches long; each swing being the time of one measure as written; therefore, of one count when you count four. This way of counting will give the piece an easier motion. If there is any difficulty in managing this different count, you may shorten the first pendulum to say between 3 and 4 inches length, each swing being the time of an 8th note, and count by that.

NOTE—The illustration used on the cover of this piece is a reproduction of a painting by the celebrated artist, Perry Moran, entitled, "An Old Song."

THE BEAUTIFUL EASTER MORN.

Moderato.

Revised, fingered and annotated
by W. S. B. Mathews.

Cornelius Gurliitt, Op. 179.

The musical score is written for piano in 3/8 time. It consists of 57 measures, divided into sections A, B, C, D, E, and a Coda. The tempo is marked 'Moderato'. The score includes various musical notations such as dynamics (p, mf, f, decresc., poco, riten.), fingerings, and articulation marks.

Section A: Measures 1-8. Dynamics: *p* (measures 1, 9).

Section B: Measures 10-18. Dynamics: *p* (measure 18).

Section C: Measures 19-27. Dynamics: *cresc.* (measure 21), *f* (measure 25).

Section D: Measures 28-37. Dynamics: *mf* (measure 29).

Section E: Measures 38-47. Dynamics: *f* (measure 41), *mf* (measure 45).

Coda: Measures 48-57. Dynamics: *p* (measure 49), *decresc.* (measures 51-52), *poco* (measure 55), *riten.* (measure 56).

